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VIII.—SOURCES OF THE LAY OF YONEC.

The lay of *Yonec* is composed of 562 lines of eight syllables, riming in couplets. The substance of this charming lay of Marie de France is as follows: ¹—

There lived in Britain an old knight, who was so jealous of his young wife's beauty that he confined her in a tower and placed her under the care of his sister, an aged widow. The knight passed his time in the chase, while his young wife had no solace but in her tears. One morning in April, after he had set off on his usual occupation, the fair lady began her lamentations as she was wont to do. She execrated the hour when she was born, and the avarice of her parents, who had married her to an old jealous tyrant. She said that she had heard that gallant knights and beautiful and affectionate mistresses used to meet, without blame, and prayed that God might grant her a similar adventure. Scarcely had she finished this request when a large falcon, entering her room, was gradually transformed into a young and handsome knight. The lady was frightened at first, but the knight, asking her not to be alarmed, told her that he had long known and loved her, and that he could never have made her this visit, if she had not first expressed a desire to see him. The young woman then indicated her willingness to accept him as her lover, provided he was a Christian. Thereupon the knight convinced her of his faith in God, and they considered themselves as man and wife. At the moment of separation the gallant lover told his fair mistress that whenever she expressed an ardent desire to see him he would instantly be at her side,

¹See *Die Lais der Marie de France*, herausgegeben von Karl Warnke. Halle, 1900, pp. 123–145.

but predicted that the old woman who guarded her would finally betray their love. On his return from the chase, the jealous old man discovered in the features of his young wife traces of unusual satisfaction and delight, whereupon he commanded his sister to conceal herself in his wife's apartment in order to find out the cause of her great joy. After learning that this remarkable change in the conduct and appearance of his wife was due to the visits of the falcon, he placed before the window a trap composed of sharp steel arrows, and went to the chase as was his custom. Soon after his departure, his wife summoned Muldumarec, her lover, in the usual manner. He flew at once to the window, but before entering her room was wounded by the arrows. Thereupon, taking leave of his mistress, he announced to her that she would give birth to a son, whom she should call *Yonec*, and that this son would be the avenger of his parents. He then hastily departed through a window, followed by his mistress, who, guided by the trace of his blood, finally reached the castle where he lived. He there gave her a gold ring, and told her that, while she kept it, she would escape the persecution of her jealous husband. He also gave her his sword, asking her to deliver it to his son when he should be dubbed a knight. The bird-man soon died of his wounds and the lady delivered the sword to *Yonec* at the tomb of his father, as she had been requested to do. After receiving the sword and learning the history of his parents, *Yonec* slew his step-father and became king of the country and hero of the tale.

I. PREVIOUS TREATMENT.

1. Reinhold Köhler, in his remarks on the lay of *Yonec* in the introduction to Warnke's¹ edition of the lays of

¹ See *op. cit.*, pp. cxxii-cxxvi.

Marie de France, mentions a number of similar tales, but does not enter minutely into a discussion of the different *motifs* of the lay. No special attempt is made to show which of the various stories cited by him could have been used in the composition of the legend as related by Marie.

2. Toldo, in an article recently published in the *Romanische Forschungen*,¹ calls attention to stories resembling parts of the lay of *Yonec* in Russian and Oriental literature. He refers to the knight who had long loved the young woman in the tower without having seen her, and could not visit her until she manifested a desire to see him, citing in this connection several Oriental tales in which two persons, after having seen each other in a dream, fell in love without having known each other.² However, in none of these stories does the lady have the power of summoning her lover to her side as in the lay of *Yonec*.

Toldo also refers to the Indian story of the *Fan Prince*,³ in which a young woman causes a prince to come from a distant land by the use of a magic fan. The prince is wounded by means of pieces of broken glass placed on the bed in which he lies, whereupon he disappears and returns to his realm;

¹ See vol. xvi, pp. 609-629.

² See *op. cit.*, p. 521: "Dans le *livre des Rois* du poète persan Firdusi, Zâl et la belle Tehmineh se prennent d'amour l'un pour l'autre sans s'être jamais vus. Firdusi conte aussi que Ketâyûna, fille de l'empereur de Constantinople, voit Gushtâsp, pour la première fois, dans un rêve et le reconnaît ensuite au milieu de sa cour, et la même histoire est racontée par Giâmi, à propos de Zalikhâ, qui voit son Yûsuf dans son sommeil et se prend également d'amour pour lui. C'est là une légende répétée dans le *Roman de Odati et Zariadre* composé par Carète de Mithilène d'après les récits des soldats macédoniens revenus de la Perse et dans l'histoire de *Striangée et Zairinaie* d'origine orientale très ancienne. Dans l'Occident l'aventure a été attribuée, comme tout le monde sait, à Jauffré Rudel et à Mélisande comtesse de Tripoli; un récit pareil explique comment Durmart s'éprit de la reine d'Irlande; à son tour Else de Brabante fait la connaissance de Lohengrin, de la même manière."

³ See *op. cit.*, p. 621.

there he is found and healed by his mistress, to whom he is afterwards married. It will be observed that in this tale the prince comes in human form, while in the lay of Marie de France he comes in the form of a bird.

However, the legend that recalls the story of *Yonec* in almost all of its details, according to Toldo, is found in Russia under the title *Le faucon resplendissant*.¹ In this tale a falcon enters the room of the lady whom he loves and is suddenly changed into a charming knight. The knight then goes in and out at the window whenever he wishes to do so, and the young lady, happy because of her love, becomes more and more beautiful. Jealous sisters, however, place broken glass, needles, and sharp knives on the window through which the bird is accustomed to enter. Thereupon the knight is wounded and bids farewell to his *fiancée*, telling her to seek him in the thirtieth empire, beyond twenty-seven meadows, and adding that she will wear out iron sandals and eat bread as hard as stone before she finds him. The lady sleeps quietly while her lover is suffering. In her sleep she hears his words, but cannot awake. However, the next morning when she wakes she notices blood on the window, and sets out at once to seek her *fiancé*. On arriving at his palace, she learns that the young prince, believing that he has been deceived, has already thought of giving his heart to another. Nevertheless, she throws herself at his feet, proves her innocence, and is married to him.

While the *Faucon resplendissant* and the lay of *Yonec* are analogous stories, the two tales differ in several important points. In the first place, the marriage of the bird-man and the birth of a son who becomes the hero of the story, which are very important incidents in the lay of *Yonec*, do not occur in the Russian story. Furthermore, the Russian

¹See *op. cit.*, p. 628.

tale says nothing about the power of the lady to summon her lover to her side, as in Marie's lay. A third very important difference lies in the fact that the *motif* of the jealous old man who confines his young wife in a tower is not found in the *Faucon resplendissant*. Finally, in the lay of *Yonec* the bird-man dies of his wounds, while in the *Faucon resplendissant* the ending is happy.

II. SOURCES AND COMPOSITION OF THE LAY OF *YONEC*.

A comparison of our lay with the various tales related to it shows that the lay represents a fusion of two cycles of stories with jealousy as the principal *motif*.

1. *Motif of the Jealous Husband.*

This *motif* constitutes the principal theme of the well-known legend bearing the name *Inclusa*, according to which a young wife imprisoned in a tower by a jealous husband is visited by a lover, who finally succeeds in carrying her off.

In the eighth story of the *Dolopathos*¹ it is related that the son of a Roman senator, who despised the love of women, was so annoyed by the entreaties of friends who endeavored to persuade him to marry, that he had a stone-carver cut in stone the image of a beautiful woman and declared that he would never marry unless he found a lady as beautiful as the statue. One day some Greeks were looking at the statue and on being questioned by the senator's son told him that they knew a young woman in Greece who was as beautiful as the stone image, but that she was imprisoned by her jealous husband in a tower by the sea. The handsome youth sailed to the tower and after

¹ See edition by Brunet and Montaiglon. Paris, 1856, vv. 10, 324-11, 218.

finding that the lady was the most beautiful creature in the world, avowed his love for her. He then obtained permission from the lord of that country to build a castle near the tower in which the fair lady was imprisoned and had an underground passage constructed which communicated with her room. By means of this passage he visited her secretly for some time and finally carried her to Rome with him. This legend occurs with slight variations in the various versions of the popular collection of stories known as the *Historia septem sapientum* or the *Sept sages*.¹ That it was also well known to the *conteurs* from whom Marie de France heard the stories related in her lays is shown by the fact that the same tale forms an episode in her lay of *Guigemar*.²

Guigemar, a valiant knight of Bretagne, who despises love, is one day chasing a stag in the forest of Liün. Seeing a doe with her fawn in a thicket near by, he draws his bow and shoots at her, but the dart after wounding the doe rebounds and strikes Guigemar in the thigh. The prophetic doe then cries out that Guigemar has killed her and tells him that his wound will never be healed until he has undergone great suffering for a lover who will have suffered in like manner for him. Guigemar, then deciding to seek the land where he shall be healed, rides until he comes to the sea, where he sees a ship anchored in a harbor. Going on board, he finds that the ship is without a pilot and that he has no companions. Nevertheless, the magic vessel soon bears him to the city where his wound is to be healed. The lord of that city is an old man who has a young wife of whom he is exceedingly jealous, and whom he has confined in a tower where her only companion is a niece. On learning the history of Guigemar, the lady invites him to the

¹See *Modern Language Notes*, xvii, 336-37.

²See vv. 209-882.

tower where she tends his wound. They soon avow their passion for each other, and Guigemar remains with her for a year and a half. Finally, the lord of the castle learns of his presence and forces him to go on board the magic ship, which bears him safely to his native land. At length his fair mistress escapes from her prison in the tower and is also borne by the same magic vessel to Bretagne, where, after some adventures, the lovers are reunited.

After comparing the lay of *Guigemar* with the eighth story of the *Dolopathos*, Lucy Allen Paton¹ finds certain resemblances in phraseology, idea, and structure which lead her to suggest that the two versions probably have an ultimate common source. Whatever may have been the direct source from which the author of Marie's original derived the *motif* of the jealous old man who confines his young wife in a tower, it seems certain that this *motif* in the lay of *Yonec* as well as in the lay of *Guigemar* was taken from the *Inclusa*.²

2. *Motif of the Bird-man.*

The episode in which a lady is visited by a bird that is suddenly transformed into a handsome youth, and a son is born who becomes king of the realm and hero of the legend, occurs in an early version of the story of the *Jealous Stepmother*, in a form similar to that found in the lay of

¹See "Studies in the Fairy Mythology of Arthurian Romance" (*Radcliffe College Monographs*, No. 13), Boston, 1903, p. 68 :

<i>Guigemar</i> , vv. 43-44	<i>Dolopathos</i> , vv. 10, 325-26
" vv. 57-58	" vv. 10, 330-31
" vv. 211-212	" vv. 10, 408-9
" vv. 306-315	" vv. 10, 532-42
" vv. 337-352	" vv. 10, 505-28

²For a Provençal version of the *Inclusa*, compare *Le Roman de Flamenca*, ed. by Paul Meyer, Paris, 1901, vv. 1304 ff.

Yonec. *The Togail Bruidne Daderga*, an old Irish legend, contains the following incident.¹ "Cormac mac Airt, King of Ulster, wedded to the daughter of Eochaid Feidlech, High King of Ireland, puts her away 'because she was unfruitful, save that she bore a daughter to Cormac.' He then weds Etain, a dame from faery, who had been the lady-love of his father-in-law, Eochaid. 'Her demand was that the daughter of the woman who had been abandoned before her should be killed. Cormac would not give her (the child) to her mother to be nursed. His two servants took her afterwards to a pit, and she laughed a love laugh at them when being put into the pit. Their courage left them. They placed her subsequently in the calf-shed of the cowherds of Etirscel, the great-grandson of Iar, King of Tara, and these nurtured her till she was a good embroideress; and there was not in Ireland a king's daughter more beautiful than she.' She is afterwards possessed by one of the fairy folk, who comes in to her as a bird and then assumes human shape, and he tells her that the king, to whom report of her beauty has been made, will send for her, 'she will be fruitful from him (the bird-man), and will bear a son, and that son shall not kill birds.' This happens, and the son (Conaire Mor) afterwards becomes High King of Ireland, and is hero of the tale."

In this Irish story, just as in the lay of *Yonec*, the lady is visited by a bird that assumes human form, and she gives birth to a son who becomes king of the country and hero of the legend. In the *Togail Bruidne Daderga* version the lady is confined in a calf-shed, while in the lay she is placed in a tower. Although it is impossible to say from what particular version of the *Jealous Stepmother* tale the lay derived the *motif* of the bird-man, it seems fairly certain

¹Alfred Nutt: *Folk-Lore. A Quarterly Review of Myth, Tradition, Institution, and Custom.* London, 1891, II, pp. 87-89.

that this story was current in the early legendary history of Ireland in a form similar to that given above, and we have every reason to believe that the author of *Yonec* knew and used it. The version of the *Jealous Stepmother* found in the *Togail Bruidne Daderga* occurs in a fourteenth century manuscript, the *Book of Lecan* (H. 2.16). However, Alfred Nutt¹ says it is almost certain that this episode existed in the old Irish manuscript, *Leabhar n-a h'Uidre*, copied at the end of the eleventh century, since the passages that these two manuscripts have in common are very similar. Furthermore, according to Professor Zimmer (Y. V. S., 1887, p. 583) the *Book of Lecan* version was copied from the *Book of Druim Snechta*, a lost manuscript of the tenth or early eleventh century, and the *Book of Druim Snechta* was used by the compiler of *L. n-H*.

3. *Motif of the Wounded Bird.*

As has already been seen, the early Irish version of the *Jealous Stepmother* found in the *Togail Bruidne Daderga* does not contain the incident of the broken glass, or the trap composed of sharp instruments by which the bird is wounded. This *motif* occurs, however, in the countess of Aulnoy's story of the *Blue Bird*, a seventeenth century reworking of the tale of the *Jealous Stepmother*. King Charmant, who by a malevolent fairy has been transformed into a blue bird, visits every night his *fiancée*, the princess Florine, who is confined in a tower by a jealous stepmother. Finally the stepmother, learning of these visits, has knives, razors, and daggers fixed in the branches of a cypress tree near Florine's window, where the blue bird is accustomed to perch. The bird then being wounded by the sharp instruments disappears, but is

¹ See *Folk-Lore*. London, 1891, II, p. 88.

at length found, in human form and completely healed, in his own realm, where Florine, after convincing him of her innocence, is married to him.

The versions of the *Jealous Stepmother*¹ current in the folklore of to-day also contain the incident of the trap or snare by which the bird is wounded. In the modern forms of this folk-tale a young woman, usually the daughter of a king, persecuted by a jealous stepmother on account of whom she is rudely separated from the rest of the family, is visited by a bird that is suddenly transformed into a handsome youth in her presence. These visits are continued until the stepmother, discovering their relations, fixes scissors, needles, or some sharp instrument in the window where the bird enters. The bird-man is then wounded and goes back to his realm. Thereupon the lady sets out to seek him, and learning on the way the means of curing him, finally finds him and heals his wounds.

The fact that the *motif* of the wounded bird occurs in all the versions that we know of the story of the *Jealous Stepmother*, except in the *Togail Bruidne Daderga*, leads one to believe that this early Irish version is incomplete and that the incidents of the snare and the wounded bird were probably contained in the original form of the legend. The occurrence of these incidents in the modern versions of the story, existing in the folk-lore of different countries, points to the fact that similar incidents probably existed in the ultimate common source of all these versions.

4. *Death of the Bird-man in the Lay of Yonec.*

In Marie's lay, Muldumarec, after being wounded by the arrows placed in the window, hastens to his castle, where his

¹ See Reinhold Köhler, *op. cit.*, pp. cxxv-vi; Toldo, *op. cit.*, p. 620, note 2.

mistress later finds him in great pain. On her arrival he announces to her that he shall die about noon of that day, and after giving her a magic ring and placing in her care his sword destined for *Yonec*, bids her depart lest, their relations being known to his subjects, she might be obnoxious to them. She has gone only a short distance when she hears the ringing of the bells which announce the death of her lord. This sad ending probably represents the form of the tale of the *Jealous Stepmother* as it was known at the time the lay of *Yonec* was written. In the modern versions of the legend the wounds of the bird-man are such that physicians are unable to heal them, but his mistress, following him, learns on the way from ravens,¹ witches,² or by some other means, how she may cure him, and on arriving at the castle where her lover is suffering and expected to die, she applies the remedy and heals him. As the healing *motif* occurs neither in the *Togail Bruidne Daderga*, nor in the lay of *Yonec*, nor in the *Blue Bird*, the three oldest known versions of the *Jealous Stepmother*, it seems almost certain that it did not exist in the original form of the legend, but was added from some other source. The story of the *Fan Prince*,³ which was confused with the *Jealous Stepmother* tale, contains this *motif*, and it was probably from this story that the modern versions of the *Jealous Stepmother* borrowed it. The substance of the story of the *Fan Prince* is as follows :

A prince, before setting out on a long voyage, asks six of his seven daughters what they wish him to bring them on his return. Some ask for jewels, others for precious stones,

¹ See *Dänische Volksmärchen*. Nach bisher ungedruckten Quellen erzählt von Svend Grundtvig. Uebersetzt von W. Leo. Leipzig, 1878, pp. 125-147.

² See Toldo, *op. cit.*, p. 620, note 2.

³ See Toldo, *op. cit.*, pp. 621-23 ; *Romania*, x, pp. 123-24.

another for a necklace, and still another for silk. The youngest one, being asked by the prince's messenger, merely replies by saying *Sabr* (which means 'wait'). The messenger, however, thinking this is the name of the article that she desires, returns to the prince and tells him that his daughter wants *Sabr*. The father, on reaching the end of his voyage, purchases the presents for six of his daughters, and then goes on board the ship to return home, but the ship will not move, because he has not kept the promise made to his youngest daughter. In his search for the *Sabr*, he finds that the son of the king of that country is called *Sabr*. After hearing the request of the prince's youngest daughter, the king's son sends her a box containing a fan by means of which she can summon him to her side whenever she desires to do so. Love grows apace between them, and the day that they are married her jealous sisters place pieces of broken glass on the bed where the prince is to lie, whereupon he is wounded and returns to his distant realm. His lady follows him and learns on the way, from a parrot and a starling, the means by which she cures him.

The same story with slight variations is found in Italian folk-lore.¹ In this tale the youngest of three daughters desires that her father, a rich merchant, bring her a *vaso di ruta*, a kind of plant. Here again the father forgets his promise, and when he wishes to return home the ship will not move until he has fulfilled it. He learns that the king of the country to which he has gone is the only one who possesses the plant that he desires. At the request of the merchant, the king sends the plant to his daughter, instructing her to burn a leaf every evening. This she does, and every time she burns a leaf of the plant the son of the king

¹ See *Romania*, x, 122-123.

appears. One evening when she is absent, however, her jealous sisters put fire to her room and burn the plant with the rest. The prince comes, as usual, but is badly burned and also wounded by pieces of glass. On her return, the merchant's daughter disguises herself as a man and goes in search of the prince. On her way she learns from an ogre and an ogress the means by which she cures him.¹

The confusion of the legend of the *Fan Prince* and that of the *Jealous Stepmother* probably took place very late, since the healing *motif* is found only in the modern versions of the tale of the *Jealous Stepmother*. In the lay of *Yonec* the mistress of Muldumarec knows nothing of the art of healing wounds, and hence the bird-man dies. Likewise, in the story of the *Blue Bird*, Florine does not cure King Charmant, but fortunately, when she finds him, his wounds have already been healed. In the Portuguese² version of this legend the bird is also wounded and dies just as in the lay of *Yonec*. In the Portuguese tale, however, the bird never assumes human form.

The confusion of the story of the *Fan Prince* with that of the *Jealous Stepmother* seems also to account for that variant of the latter tale in which jealous sisters are substituted for a jealous stepmother. The substitution probably represents a blending of themes originally distinct, and therefore indicates a close association of the two narratives.

In an Italian story entitled *King Bean*³ an old man has three daughters, the youngest of whom loves King Bean

¹ For a comparison of the different stories related to the theme of the *Fan Prince* compare *Romania*, x, 117-143.

² See *Portuguese Folk Tales*, collected by C. Pedroso, and translated from the original ms. by Miss Henriqueta Monteiro. London, 1882, No. xii.

³ See *Fiabe e Novelle Popolari Veneziane raccolte da Giuseppe Bernoni*, Venezia, 1873, No. xvii; *Italian Popular Tales*, by Thomas Frederick Crane, A. M., London, 1885, pp. 12-17.

without having seen him; and after she has sent her father to him three times, requesting him to marry her, the king finally consents, saying that she must first prepare three vessels,—one of milk and water, one of milk, and one of rose-water. He also sends her a bean, saying that when she desires to see him she has only to go out on the balcony and open the bean. The young lady prepares the vessels as directed, and opens the bean, whereupon a bird comes and bathes in the three vessels and then comes out the most handsome youth in the world. The other two sisters, learning of these visits, place broken glass in the vessels, thus causing the bird to be wounded. The wounded bird then flies away, followed by the young woman, who learns from witches the means by which she cures it.

That the story of the *Jealous Sisters*¹ represents a fusion of the tale of the *Jealous Stepmother* with the theme of the *Fan Prince* appears clearly in the Greek² version of the *Jealous Sisters*, which gives us enough of the original themes of the two earlier stories to show that they were being confused. It therefore affords strong corroborative evidence. According to this Greek tale a merchant, before starting to India, asks his three daughters what presents they wish him to bring them on his return. The eldest daughter desires a dress, the second a kerchief, and the youngest a golden switch. On reaching India he buys the dress and the kerchief, but forgets the golden switch. Consequently, when he goes on board the ship, he finds that, in spite of the favorable winds, it will not move until he has fulfilled the promise that he had made to his youngest daughter. Thereupon he goes to a large castle where dwells the king's son, who is called the

¹ I have named this story the *Jealous Sisters* in order to distinguish it from the closely related tale of the *Jealous Stepmother* from which it is derived.

² See *Griechische und albanische Märchen, gesammelt, übersetzt und erläutert von J. G. von Hahn*. Erster Theil. Leipzig, 1864, pp. 97-102.

golden switch. The prince shows the merchant the portrait of a lady whom he has seen in a dream, and tells him that he has dreamed that he will marry her. It happens to be the portrait of the merchant's youngest daughter, to whom the prince then sends a letter, a basin, and a ring. In the letter he tells her that if she wishes him to come to her, she must fill the basin with water, throw the ring into it, and call him three times. This she does, and a dove comes, which, after having bathed in the water, assumes human form. The visits of the prince to the merchant's daughter are continued until her sisters become very jealous. Finally one of them places a knife in the basin, and the prince, being wounded, disappears. The youngest sister then following him learns on her way the means of healing his wounds.

In this Greek story the long voyage of the merchant, the presents promised to his daughters, the ship that will not move until he has fulfilled his promise to his youngest daughter, and the fact that the article desired by the youngest daughter bears the name of the prince to whom she is afterwards married, certainly represent the first part of the story of the *Fan Prince*. On the other hand, the bird that assumes human form is the subject of the *Jealous Stepmother* tale. Some features of the *Fan Prince* are found combined with the theme of the *Jealous Stepmother*.

The story of the *Jealous Sisters*, the tale in which the jealous stepmother has been replaced by jealous sisters under the influence of the *Fan Prince*, is very closely related to that of the *Jealous Stepmother*, as is shown by the fact that jealousy and the bird which has the power of assuming human shape are the principal *motifs* in both cases. However, a careful examination of the different versions of these two legends reveals some very important differences. In the first place, not only is the relation that the jealous one sustains to the fair lady visited by the bird-man entirely

different in the two tales, but in the story of the *Jealous Sisters* there are always three or more sisters, while in the *Jealous Stepmother* tale there is one step-sister, or a sister-in-law, as in the lay of *Yonec*. In the second place, in all the versions of the *Jealous Stepmother* story that I have examined, the stepmother has her step-daughter either sent away from home or confined in a tower. In the early Irish version contained in the *Togail Bruidne Daderga*, the step-daughter is placed in a calf-shed, while in the Danish version given by Grundtvig¹ and in an Italian story published by Rua in the *Archivio per le tradizioni popolari* (vol. VI), she is sent to a remote castle. In the lay of *Yonec* and in the story of the *Blue Bird*, on the other hand, she is confined in a tower.

5. *The Motive that probably led to the Fusion of the Two Stories used in the Composition of the Lay of Yonec.*

The principal motive for combining the theme of the *Inclusa* and that of the *Jealous Stepmother*, the two legends from which the lay of *Yonec* was probably derived, doubtless lay in the desire of the minstrels or story-tellers, from whom Marie heard the tale, to substitute a supernatural for a natural means of reaching the imprisoned lady. The first part of the story of the *Inclusa*, the theme according to which a jealous old man has a young and beautiful wife whom he confines in a tower, was used in the lay. On the other hand, the second part of the *Inclusa*, where a handsome youth visits by means of an underground passage a fair lady imprisoned in a tower, has been omitted in Marie's lay, and the story-tellers substituted for the *motif* of the underground passage the theme of the *Jealous Stepmother*,

¹ See *Dänische Volksmärchen*, translated by W. Leo, Leipzig, 1878, pp. 125-147.

according to which the gallant lover assumes the form of a bird in order to reach his lady.

If my conclusions in this paper be correct, they show that the lay of *Yonec* is composed of traditions gathered from different sources. Of the material used in its composition the legend of the *Jealous Stepmother* is a Western tale (perhaps of Celtic origin), while the *Inclusa* is probably an Oriental story. Speaking of the *Inclusa* episode in the lay of *Guigemar*, William Henry Schofield¹ designates it as "a transformed Oriental tale of a harem adventure in which a jealous, spy-setting husband detects the *amour* of his young wife, whom he has kept confined in a place apart, and of whose attendant it is stated euphemistically (l. 257) that he was an eunuch." In view of Marie's slender claim to originality, the work of combining the themes of the *Inclusa* and of the *Jealous Stepmother* should doubtless be attributed to the story-tellers from whom she received the tale.

OLIVER M. JOHNSTON.

¹ *The Lays of Graelent and Lanval, and the Story of Wayland* (*Publications of the Modern Language Association of America*, vol. xv, 2. New Series, vol. viii, 2, p. 173). For other lays which show a mixture of Celtic and foreign material, compare Schofield (*op. cit.*, pp. 172-179).